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ZION

NOVELLO'S
EDITION.

M
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G13Z52





Edward Fisher



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NOVELLO'S ORIGINAL OCTAVO EDITION.

ZION

A CANTATA

FOR BARITONE SOLO, CHORUS AND ORCHESTRA,

COMPOSED BY

NIELS W. GADE.

OP. 49.

Ent. Sta. Hall.

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1, BERNERS STREET, LONDON.

ZION.

INTRODUCTION.—CHORUS.

Hear, O my flock Israel, words from the Lord God.

For aloud my sayings shall be sounding, I will tell you dark and mighty words, from of old, from the bye-gone ages, of the wonders that were wrought by His arm.

He heard the groanings and cries of the children of Israel; He broke the chain of their bondage, and He brought them home for His people.

No. 1.—CHORUS.

THE DEPARTURE FROM EGYPT.

The Lord Omnipotent hath in Egypt, in the field of Zoan, shewn unto His people His mighty power.

He clave in twain the sea, and through the deep He led them, and as a wall He gather'd the waters.

He led them on in the day-time with a cloudy pillar, and all night through with a light of fire; from out the stony rock gush'd forth at His command full-flowing rivers; manna dropp'd like the rain at His word, God's heav'nly bread was food unto all.

Like as a flock He hath gently led His people by Moses' and Aaron's hand.

No. 2.—CHORUS.

THE CAPTIVITY IN BABYLON.

But then His flock forsook the commandments of God, they scorn'd the Holy One of Israel, and forgot the wonders and the works He had wrought.

God the Omnipotent cries unto the earth; from morning until evening He is calling, if we perchance may hearken.

Wasting fire before Him is going, mighty thunder and tempest. God the Lord judgeth His people.

As chaff will I scatter them that forsake me, yea, like as chaff to the winds of the desert!

Hearken! I bid my servant smite them, the king out of Babylon; with the breath of my anger I desolate the land!

So He made them to fall by the heathen, and their mighty foemen bow'd them down.

No. 3.—BARITONE SOLO AND CHORUS.

THE RETURN.—PROPHECY OF THE NEW JERUSALEM.

Yet merciful and tender is the Lord, forgiving and full of goodness; His anger doth not ever burn; He pardons sin, and forgets wickedness, and puts far away displeasure.

He doth lead gently His flock Israel, and bring them to their native land.

Merciful and tender is the Lord, forgiving, and full of goodness.

There shall come a Redeemer, a Saviour, to Zion, for the sons of Jacob, if turning and repenting they will seek from the Lord mercy.

Bethlehem Ephratah! Thou art not the least of the towns of Judah, for out of thee shall rise a Ruler of Israel; and His reign is everlasting; from eternity are His goings forth!

Arise and shine, O Zion! thy light comes, and the glory of the Lord surrounds thee.

Lift up thy head, and behold how they gather themselves together; from all countries come thy sons assembling, and at thy side thy daughters shall be nurs'd and shelter'd; the cedars of Lebanon come unto thee to adorn thy sacred temple.

Thou shalt call thy shelt'ring walls Salvation; of thy gates shall the name be Praise to God!

Never shall thy sun be setting, and never thy moon withdraw herself, for the Lord is thy light everlasting!

INTRODUCTION.

Allegro. *Tromb.*

PIANO. $\text{♩} = 69.$

TREBLE. *f*

ALTO. *f*

TENOR. (8ve. lower.) *f*

BASS. *f*

Hear, O my flock Is - ra - el!

Hear, O my flock Is - ra - el!

Hear, O my flock Is - ra - el! Hear,...

fz *Ped.* *

Hear, . . . O Is - ra - el,

Hear, . . . O my flock Is - ra - el,

Hear, . . . O my flock, my flock Is - ra - el,

. . . my flock, . . . my flock Is - ra - el,

fz

words from the Lord, . . words from the

Is - ra - el, Is - ra - el, words . . from the

Is - ra - el, Is - ra - el, words . . from the

Is - ra - el, Is - ra - el, words from the

fz *fz*

Lord . . . God, For a -

Lord . . . God, For a -

Lord . . . God, *mf* For a - loud my say - ings shall be

Lord . . . God, *mf* For a - loud . . . my

Tromb. *ffz* *mf*

Ped.

- loud my say - ings shall be sound - ing, I will tell you dark and

- loud my say - ings shall be sound - ing, I will tell you dark and

sound - ing, shall be sound - ing, I will tell you dark and

say - ings shall . . be sound - ing, I . . will tell you dark and

crescendo.

fz migh - ty words from of old, from the bye - - - gone
fz migh - ty words from of old, from the bye - - - gone
fz migh - ty words from of old, from the bye - - - gone
fz migh - ty words from of old, from the bye - - - gone
Tromb.
ffz *mf* *fz*
Ped.

a - ges, of the won - ders that were wrought by His
a - ges, of the won - ders that were wrought by His
a - ges, of the won - ders that were wrought by His
a - ges, of the won - ders that were wrought by His
p *f* *fz* *fz*

mf arm, He heard the groan - ings and cries of the chil - dren of
mf arm, He heard the groan - ings and cries of the chil - dren of
mf arm, He heard the groan - ings and cries of the chil - dren of
mf arm, He heard the groan - ings and cries of the chil - dren of
Tromb.
fz *ffz* *p*
Ped.

Is - ra - el; He broke the chain of their bon - dage,

Is - ra - el; He broke the chain of their bon - dage, and He

Is - ra - el; He broke the chain of their bon - dage, and He

Is - ra - el; He broke the chain of their bon - dage,

and He brought them home for His peo -

brought . . . them home for His peo -

brought them home for His peo - - - ple, His peo - - -

and He brought them home for His peo - - -

ple, Hear, . . O my flock Is - ra - el!

ple, Hear, . . O my flock Is - ra - el!

ple, Hear, . . O my flock Is - ra - el!

- ple, Hear, . . O my flock Is - ra - el! hear . .

Tromb.

ffz

Ped.

fz

hear, . . . O Is - ra - el,
 hear, . . . O my flock . . . Is - ra - el,
 hear, . . . O my flock, my flock Is - ra - el,
 . . . my flock, . . . my flock . . . Is - ra - el,
 words from the Lord! . . . Hear thou,
 Is - ra - el, Is - ra - el! Hear thou,
 Is - ra - el, Is - ra - el! Hear . . . thou,
 Is - ra - el, Is - ra - el! Hear . . . thou,
 hear thou, O Is - ra - el! . . .
 hear thou, O Is - ra - el!
 hear thou, O Is - ra - el! . . .
 hear thou, O Is - ra - el!
 Tromb. *fz* *ff* *Attacca.*
Ped. * *Ped.*

The musical score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The piano part includes a Trombone (Tromb.) section. The score features various musical notations such as accents, slurs, and dynamic markings like *fz* (forzando) and *ff* (fortissimo). The lyrics are in Latin, and the piece concludes with an *Attacca* instruction.

No. 1.

CHORUS.—“THE DEPARTURE FROM EGYPT.”

TREBLE.

Allegro.

f

The Lord hath in E - gypt,

ALTO.

f

The Lord hath in E - gypt,

TENOR
(Sve. lower).

f

The Lord hath in E - gypt,

BASS.

f

The Lord hath in E - gypt,

Allegro.

PIANO.

fz

$\text{♩} = 80.$

in the field of Zo - an, The Lord, . . . the Om -

in the field of Zo - an, The Lord, . . . the Om -

in the field of Zo - an, The Lord, . . . the Om -

in the field of Zo - an, The Lord, . . . the Om -

fz

Ped. *

ni - po - tent, hath shewn un - to His peo - ple His
 ni - po - tent, hath shewn un - to His peo - ple His
 ni - po - tent, hath shewn . . un - to His peo - ple His
 ni - po - tent, hath shewn un - to His peo - ple His

fz *mf* *Ped.* *

migh - ty pow'r, His migh - ty pow'r. . .
 migh - ty pow'r, migh - ty pow'r. . .
 migh - ty pow'r, migh - ty pow'r. . .
 migh - ty pow'r, . . . His migh - ty pow'r. . .
 He clave in twain the
 He clave in twain the
 He clave in twain the
 He clave in twain the
 sea, and through the deep . . . He led them,
 sea, and through the deep . . . He led them,
 sea, and through the deep . . . He led them,
 sea, and through the deep . . . He led them,

fz *fz* *f* *fz* *Ped.*
A *f* *diminuendo.* *f* ***
fz *fz*

He clave in twain the sea, and through the deep . . He led them, and through the deep He led them, yea, He led them, and as a wall . . He

and as a wall . . . He gath - er'd,

and as a wall, . . . and as a wall . . . He

wall . . . He gath - er'd, and as a wall . . . He

gath - er'd the wa - ters, and as . . . a wall . . . He

He gath-er'd the wa - - ters, and as a wall . . .

gath - - er'd the wa - - ters, and as a wall He

gath - - er'd the wa - - ters, and as a wall

gath - er'd the wa - - ters, . . . and as a wall . . . He

He gath-er'd the wa - - ters, and as a wall, . . .

gath - er'd the wa - - ters, and as a wall . He . .

gath - er'd the wa - - ters, and as . . . a wall, as a

gath - er'd the wa - - ters, and as . . . a wall, as a

and as a wall . . . He gath - er'd the
 gath - er'd the wa - - ters, He gath - er'd, He gath - er'd the
 wall He gath - - er'd, He gath - er'd the
 wall He gath - - er'd, He gath - er'd the

wa - ters, gath - er'd the wa - - - - - ters,
 wa - ters, gath - er'd the wa - - - - - ters,
 wa - ters, gath - er'd the wa - - - - - ters,
 wa - ters, gath - er'd the wa - - - - - ters,

mf dolce.
 He led them on in the day - -
mf dolce.
 He led them on in the day - -
mf dolce.
 He led them on in the day - -

mf dim. *p* *dolce.*

Ped. *

time with a cloud y pil - lar,

time with a cloud y pil - lar,

time with a cloud y pil - lar,

p

and all night through with a light . . .

and all night through with a light of

and all night through with a light . . . of

and all night through with a light, all night with a

f

of fire, from out the sto - ny rock . . gush'd

fire, with a light of fire, from out the

fire, with a light of fire, from out the sto - ny

light of fire, from out the sto - ny rock . . gush'd

forth at His com-mand full - -
 rock . . gush'd forth . . at His com-mand full - -
 rock . . gush'd forth . . at His . . . com-mand full - -
 forth, gush'd forth at His . . . com-mand full - -
 flow - ing ri - vers, full - flow - ing ri - - vers;
 flow - ing ri - - - - - vers;
 flow - ing, full - - flow - - ing ri - vers; man - na
 flow - ing ri - - vers;
 man - - - na dropp'd like the rain at His Word, . .
 man - - - na dropp'd like the rain at His Word, . .
 dropp'd like the rain, . . the rain, . . heav'n - - ly,
 man-na dropp'd like the rain at His Word, His Word,

mf dolce.
mf dolce.
mf dolce.
mf dolce.
fz fz fz p dolce.
*Ped. * Ped.*
** Ped.*
mf

heav'n - - ly bread . . was food un - to

heav'n - - ly bread . . was food un - to

heav'n - - ly bread . . was food . . un - to

heav'n - - ly bread . . was food un - to

all, God's heav'n - - ly bread.

all, God's heav'n - - ly bread.

all, God's heav'n - - ly

all, God's

bread. .

heav'n - - ly bread.

dim. *ritenuto.*

dim. *mf* *dim.* *ritenuto.*

C ♩ - 63. *Meno allegro e tranquillamente.*

The musical score is written for a vocal soloist and piano accompaniment. It features a key signature of three sharps (F#, C#, G#) and a common time signature (C). The tempo and mood are indicated as "Meno allegro e tranquillamente". The score is divided into several systems, each containing staves for the vocal line and the piano accompaniment. The lyrics are written below the vocal staves. The piano part includes various musical notations such as dynamics (p, dolce), articulation (accents), and phrasing slurs. The lyrics are: "Like as a flock He hath gent - ly led . . . His peo - ple by Mo - ses' and Aa - ron's hand, Like as a flock His peo - ple by Mo - ses' and He hath gent - ly led . . . His peo - ple by Mo - ses' and".

dolce.
Like as a flock He hath gent - ly led . . . His

Meno allegro e tranquillamente.
p
dolce.

peo - ple by Mo - ses' and Aa - ron's hand, *dolce.*
Like as a flock

p
His peo - ple by Mo - ses' and
He hath gent - ly led . . . His peo - ple by Mo - ses' and

dolce.

Aa - ron's hand, like as a flock . . .
 Aa - ron's hand, like as a flock . . . by Mo - ses' and
 Like as a flock . . . He hath gent - ly led . . . His
 Like as a
 by Mo - ses' and Aa - ron's hand;
 Aa - ron's hand; like
 peo - ple by Mo - ses' and Aa - ron's hand;
 flock . . . He hath gent - ly led . . . His peo - ple by Mo -
 like as a flock He led . .
 as a flock . . . He led them by Mo - ses' and Aa - ron's
 like as a flock . . . He led them, He led

p *dolce.*
p *dolce.*
mf
p

ses' and Aa - ron's hand; like as a flock, . . .
 them by Mo - ses' and Aa - ron's hand; like as . . . a
 hand, by Mo - ses' and Aa - ron's hand; like as . . . a
 them by Mo - ses' and Aa - ron's hand;
 like a flock . . . He led His peo - ple,
 flock, as a flock . . . He led His peo - ple,
 flock, as a flock . . . He led . . . His peo - ple,
 He led, . . . He led . . . His peo - ple,
 He led His peo - ple,
 He led His peo - ple, by Mo -
 His peo - ple,
 He led His peo - ple,
 He led His peo - ple,

p, *fz*, *dim.*, *Ped.*, *fz*, *p*

by Mo - ses' and Aa - ron's hand. . . .

ses', by Mo - ses' and Aa - ron's hand. . . .

by Mo - ses' and Aa - ron's hand. . . .

by Mo - ses' and Aa - ron's hand. . . .

p dolce.

Ped. *

dolce.

Horns.

Ped. *

ritenuto.

Ped. *

Andante sostenuto.

PIANO.
♩ = 66.

p *fz* *fz* *p* *f* *fz* *fz* *fz*

con espressione.

p *p.* *f*

Violins & Celli.

dim. *p*

TREBLE.

ALTO.

TENOR (8ve. lower).

BASS.

p *p* *p*

But then His flock . . . for - sook the com - mand - ments of God, . . . they

But then His flock . . .

p

But then His flock . . . for - sook the com -

for - sook the com-mand-ments of God, they scorn'd the Ho - ly One of

scorn'd the Ho-ly One of Is - - ra - el, for-gat the won - ders and the

mand - ments of God, for - gat . . . the won - ders and the

Is - ra - el, works He had wrought, for - gat . . . the won - ders and the

The image shows a page from a musical score for the hymn "The Works of the Lord." It features five staves. The top four staves are for vocal parts: Soprano, Alto, Tenor, and Bass. The bottom two staves are for piano accompaniment. The music is in G major (one sharp) and 4/4 time. The lyrics are: "works for-gat the works . . . He had wrought. He had wrought. He had wrought." The piano part includes a dynamic marking of *p* (piano) and a *dim.* (diminuendo) marking. The score is arranged in a traditional hymn format with vocal parts and piano accompaniment.

The piano introduction consists of four staves. The first three staves are for the vocal parts, which are currently silent. The fourth staff is for the piano accompaniment. It begins with a *p* (piano) dynamic and features a *tremolo* effect in the right hand, indicated by a bracket and the word *tremolo.* The left hand plays a steady eighth-note accompaniment. The tempo is marked *poco stringendo.* The piece ends with a *Ped.* (pedal) instruction and an asterisk (*).

A Animato. ♩ = 76.

The vocal section begins with the lyrics: "God the Om - ni - po - tent cries un - to the earth; from". The music is in a 4/4 time signature and features a strong, rhythmic accompaniment. The piano part includes a *fz* (forzando) marking and a *Ped.* instruction. The section concludes with a *loco.* (loco) marking and a *Sva....* (Soprano) instruction.

The vocal section continues with the lyrics: "morn - ing un - til even - ing He is call - ing, if we perchance may". The piano accompaniment features a *fz* (forzando) marking and a *Ped.* instruction. The section concludes with a *loco.* (loco) marking and an asterisk (*).

heark - en. Wast - - ing fire be - fore Him is go - -

heark - en. Wast - - ing fire be - fore Him is go - -

heark - en. Wast - - ing fire be - fore Him is go - -

heark - en. Wast - - ing fire be - fore Him is go - -

ing, Migh - ty thun - der and tem - pest, migh - ty

ing, Migh - ty thun - der and tem - pest, migh - ty

ing, Migh - ty thun - der and tem - pest, migh - ty

ing, Migh - ty thun - der and tem - pest, migh - ty

thun - der and tem - pest, God the Lord,

thun - der and tem - pest, God the Lord,

thun - der and tem - pest, God the Lord,

thun - der and tem - pest, God the Lord,

fz *fz* *Ped.* *

fz *fz* *Ped.* *

judg - - - eth His peo - - - ple.

judg - - - eth His peo - - - ple.

judg - - - eth His peo - - - ple.

judg - - - eth His peo - - - ple.

B *Allegro maestoso.* $\text{♩} = 76.$

pesante.
"As
pesante.
"As
pesante.
"As
pesante.
"As

B *Allegro maestoso.*

ff

Ped. *

chaff will I scat - ter them that for-

chaff will I scat - ter them that for-

chaff will I scat - ter them that for-

chaff will I scat - ter them that for-

- sake Me, yea, like as
 - sake Me, yea, like as
 - sake Me, yea, like as
 - sake Me, yea, like as

fz *Ped.* * *Ped.*

chaff to the winds of the de - - - - - sert!
 chaff to the winds of the de - - - - - sert!
 chaff to the winds of the de - - - - - sert!
 chaff to the winds of the de - - - - - sert!

fz *Ped.* *

Hark - - - en! I bid my ser - vant
 Hark - - - en! I bid my ser - vant
 Hark - - - en! I bid my ser - vant
 Hark - - - en! I bid my ser - vant

fz *Ped.* * *Ped.* *

smite them, the king out of Ba-by-lon,

smite them, the king out of Ba-by-lon,

smite them, the king out of Ba-by-lon,

smite them, the king out of Ba-by-lon,

ff

Ped. *

with the breath of my an-ger I

with the breath of my an-ger I

with the breath of my an-ger I

with the breath of my an-ger I

ff

de-so-late the land!

de-so-late the land!

de-so-late the land!

de-so-late the land!

fz

Ped.

23

fz *Ped.* * *Ped.* *

mf *dim.*

Ped. *

p

So He made them to fall by the

So He made them to fall by the hea

hea - - then,

- then,

and their migh - - ty foe - - men bow'd them

So He made . . them to fall by the hea - - -

down,

mf

dim.

f

mf

fz

fz

f

and their foe - men, and their migh - ty foe - men bow'd them

- then, and their foe - men, and their migh - ty foe - men bow'd them

f

and their foe - men, and their migh - ty foe - men bow'd them

and their migh - ty foe - men bow'd them down, bow'd them, bow'd them

f

down, So He made . them to fall by the

down, bow'd them down,

down, bow'd them down,

down, and their migh - ty foe - men bow'd them down, their migh - ty

dim. *mf*

hea - - - then,

So He made . them to fall by the

and their migh - ty foe - men bow'd them down, their foe -

foe - men bow'd them down,

fz. *fz.* *mf.*

f

and their foe - men, and their migh - ty foe - men bow'd them,
 hea - then, and their migh - ty foe - men bow'd them
 men, and their foe - men, and their migh - ty foe - men bow'd . . .
 and their migh - ty foe - men bow'd them down, and their foe - men

bow'd them down, So He made . . . them,
 down, and their foe - men, and their migh - ty foe - men
 . . . them down, So He made . . . them to fall by the
 bow'd them down, So He made . . . them to fall by the

mf
marcato.

made them to fall . . . by the hea - then, He made . . . them to
 bow'd . . . them down, So He made them, so He made . . . them to
 hea - then, So He made, so He made them to
 hea - then, So He made, so He made them to

cres. *f*

The musical score is written for a vocal ensemble and piano. It consists of three systems of staves. The vocal parts are in treble and bass clefs, and the piano accompaniment is in grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is common time (C). The score includes various musical notations such as dynamics (f, mf, cresc., marcato), articulation (accents), and phrasing slurs. The lyrics are written below the vocal staves.

fall, . . made them to fall by the hea - - - then, and their

foe - men, and their migh - ty foe - men bow'd . . . them

down, and their foe - men, and their migh - ty foe - men

bow'd . . . them down. So He made them to fall

bow'd . . . them down. So He made them to fall by the

bow'd . . . them down. So He made them to fall by the

bow'd them down. So He made them to fall . . .

by the hea - - - - -

hea - then, to fall by the hea - - - - -

hea - then, to fall . . . by the hea - - - - -

by the hea - - - then, by the hea - - - - -

- then, by the hea - - - - - then;

- then, the hea - - - - - then;

- - - then; He

- then, to fall by the hea - - - then;

dim. mf

dim. mf

mf

He made them,

mf

He made . . .

made . . . them, He made . . . them, *mf*

He

dim.

made them fall by the hea -

dim.

them, made them fall by the hea -

dim.

made them fall by the hea - then, the hea -

dim.

made them, made them fall by the hea -

*dim.**p**dim.*

then. . .

dim.

then. . .

dim.

then. . .

p

then.

So He made them to

*p**p*

Musical score for Gade's Cantata, "Zion." The score is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "So He made them to fall by the hea - - - then, and their migh - - - ty and their migh - ty foe - - - men bow'd them down, and their migh - ty foe - - - men bow'd . . . them, bow'd . . . them down, So He made . . . them to". The score includes dynamic markings such as *p* (piano), *f* (forte), *dim.* (diminuendo), *mf* (mezzo-forte), and *fz* (forzando). The piano part consists of a right hand and a left hand, with various chords and melodic lines. The vocal part is a single line with lyrics. The score is arranged in four systems, each with four staves (three for voice and piano, and one for the piano's right hand).

and their migh - ty

fall by the hea - - - then, and their migh - ty

foe - - - men bow'd . . . them down, So He made . . . them to

So He made . . . them to

foe - - - men bow'd . . . them down, and their foe - - - men

foe - - - men bow'd . . . them down, their foe - men, and . . . their

fall by the hea - - - then, and their

fall by the hea - - - then, and their foe - men bow'd them

bow'd them, and their migh - - - ty foe - - - men

migh - - - ty foe - - - men bow'd . . . them down,

migh - - - ty foe - - - men bow'd them down,

down, and their migh - ty foe - men bow'd . . . them

bow'd . . . them down, and their foe . . .

and their foe - men bow'd . . . them, bow'd . . .

bow'd them, bow'd them down, and their foe - men, and their

down, and their foe . . . men, and their

men bow'd them,

them, bow'd them, bow'd them

foe . . . men bow'd . . . them, bow'd them

foe . . . men bow'd . . . them,

bow'd them, bow'd them down, and their migh - ty

down, bow'd them, bow'd them down, and their migh - ty

down, bow'd them, bow'd them down, and their migh - ty

bow'd them, bow'd them down, and their migh - ty

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

foe - men bow'd them, bow'd them down.

foe - men bow'd them, bow'd them down.

foe - men bow'd them, bow'd them down.

foe - men bow'd them, bow'd them down.

So He made . . them, made them fall

So He made . . them, made them fall

So He made . . them, made them fall

So He made . . them, made them fall

by the hea - - - then,

by the hea - - - then,

by the hea - - - then,

by the hea - - - then,

and their foe - - - - - men

and their foe - - - - - men

and their foe - - - - - men

and their foe - - - - - men

bow'd . . . them, bow'd them down.

bow'd . . . them, bow'd them down.

bow'd . . . them, bow'd them down.

bow'd them, bow'd them down.

Ped.

fz *fz* *fz*

*

THE RETURN.

No. 3.

SOLO AND CHORUS.—“PROPHECY OF THE NEW JERUSALEM.”

Andante con moto.

PIANO. *p e dolce.*
Violoncelli. *dolce.*

Ped. *

Violino.
dolce. p

Ped. *

Horn.
3
p dolce.

Ped. *

mf *p* *fz*

BARITONE SOLO. *dolce.*

Yet mer - ci - ful and ten - der is the Lord, for -

dolce.

p dolce.

Ped. *

giv - ing, and full . . of good - - ness; His an - ger doth not

p

Ped. * *Ped.* *

ev - er burn, He par - dons sin, and for - gets . .

dolce.

p

wick - edness, and puts far a - way dis - plea - sure.

dim.

mf

p

He doth lead gent - - ly His

mf

marcato.

flock Is - ra - el, and bring them to their na - tive

The musical score is written for voice and piano. The key signature is A major (three sharps). The time signature is common time (C). The score is divided into six systems, each with a vocal line and a piano accompaniment. The piano part features various textures, including arpeggiated chords, flowing sixteenth-note passages, and more rhythmic, accented figures. Performance markings include dynamics (p, mf, dim.), articulation (Ped., marcato), and phrasing (dolce). The lyrics are in English and describe the attributes of God and the redemption of Israel.

land, to their na - - - tive land.

dim.

p dolce.

p dolce.

Mer - ci - ful and ten - der is the

dolce.

p

p

Ped. *

Lord, for - giv - ing, and full . . . of good . . .

p

Ped. *

- ness.

p

dim.

f Tromb.

There shall come a Re - deem - er, a Sa - viour to

f

p

cres.

fz

mf
Zi - - - on, for the sons . . of Ja - cob, if, turn - ing and re -

fz *p*
- penting, they will seek from the Lord . . mer - - cy.

dim. *dim.* *p* *Tromb.*
There shall come a Re - deem - er, a Sa - - viour to

fz *p* *cres.*

A *Andante con moto.* *mf* *dim.* *p*
Zi - - - on!

CHORUS. TREBLE. *p*
Beth - le - hem,

ALTO. *p*
Beth - le - hem,

A *Andante con moto.* $\text{♩} = 72.$ *f* *mf* *dim.* *p*
Ped. * Ped. *

The musical score is written for four parts: two vocal staves (Soprano and Alto) and two piano staves. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into three systems. The first system contains the first two systems of music. The second system contains the third and fourth systems. The third system contains the fifth and sixth systems. The lyrics are written below the vocal staves. Dynamics include *mf* (mezzo-forte), *f* (forte), *p* (piano), and *Ped.* (pedal). There are also crescendo and decrescendo hairpins. The score includes various musical notations such as notes, rests, beams, and slurs.

mf
Beth - le-hem E-phra-tah! Thou art not the least of the towns of

mf
Beth - le-hem E-phra-tah! Thou art not the least of the towns of

Ped. *

f
Ju - dah, for out of thee shall rise a Ru - ler, a Ru - ler of

f
Ju - dah, for out of thee shall rise a Ru - ler, a Ru - ler of

mf

p
Is - ra - el; and His reign is e - ver - last - ing, from e - ter -

p
Is - ra - el; and His reign is e - ver - last - ing, from e - ter -

p

Ped. * *Ped.* *

f ni - ty are His go - - ings forth! *dim.*

f ni - ty are His go - - ings forth! *dim.*

mf *mf* *p*

Ped. *

CHORUS.

TREBLE. *Allegro maestoso.*

ALTO.

TENOR (8ve. lower).

BASS.

A - rise, a - rise and shine, O Zi - -

Allegro maestoso. ♩ = 116.

f *Ped.* *fz* * *fz*

O Zi - - - on! thy

O Zi - - - on! thy

- on! thy light comes! thy

fz *fz* *fz*

light comes, and the glo-ry of the Lord, the

light comes, and the glo-ry

light comes, and the glo-ry of the Lord, . . the

glo-ry of the Lord . . . sur-rounds . . thee,

of the Lord . . . sur-rounds . . thee,

glo-ry of the Lord . . . sur-rounds . . thee, thy

Thy light . . . comes, thy

thy light comes, and the glo-ry of the

thy light comes, and the glo-ry of the

light comes, and the glo-ry of the

light comes, and the glo-ry of the

fz *Ped.* *

B *Poco animato*, $\text{♩} = 120$.

The musical score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'B Poco animato' with a quarter note equal to 120 beats per minute. The score is divided into three systems. The first system contains the first two systems of the vocal parts and the first system of the piano accompaniment. The second system contains the next two systems of the vocal parts and the second system of the piano accompaniment. The third system contains the final two systems of the vocal parts and the third system of the piano accompaniment. The piano accompaniment features various dynamics including *fz* (forzando), *f* (forte), and *mf* (mezzo-forte), as well as a *Ped.* (pedal) marking. The vocal parts have lyrics in English, with some words in italics. The lyrics are: 'Lord . . . sur - rounds . . . thee ! Lift up . . . thy head, and be - hold how they ga - ther them - selves to - ge - ther, From all coun - tries'. The score ends with a double bar line and a repeat sign.

Lord . . . sur - rounds . . . thee ! Lift up . . . thy

Lord . . . sur - rounds . . . thee ! Lift up . . . thy

Lord . . . sur - rounds . . . thee ! Lift up . . . thy

Lord . . . sur - rounds . . . thee ! Lift up . . . thy

Lift up . . . thy head, and be - hold how they ga - ther them -

Lift up . . . thy head, and be - hold how they ga - ther them -

head, and be - hold how they ga - ther them -

head, and be - hold they ga - ther them -

selves to - ge - ther,

selves, them - selves to - ge - ther,

selves to - ge - ther, From all coun - tries

selves to - ge - ther, From all coun - tries

mf dolce.
And at thy side . . .

mf dolce.
And at thy side . . .

mf
come thy sons as - sem - - bling, And at thy

mf
come thy sons as - sem - - bling,

dim. *p*

thy daugh - ters shall be nurs'd . . and be shel - -

thy daugh - ters shall be nurs'd and be shel - -

side thy daugh - ters shall be nurs'd . . and be shel - -

cres - -
Ped.

ter'd; the ce - dars of Le - ba - non come un - to

ter'd; the ce - dars of Le - ba - non come un - to

ter'd; the ce - dars of Le - ba - non come un - to thee, to

the ce - dars of Le - ba - non come un - to thee, to

- cendo. *f*

** Ped.* ** Ped.* ** D*

thee . . . to a - dorn . . . thy sa - - cred
 thee . . . to a - dorn . . . thy sa - - cred
 thee . . . to a - dorn . . . thy sa - - cred
 thee . . . to a - dorn . . . thy sa - - cred

Ped. * *Ped.* * *mf*

tem - - ple. Thou shalt call thy
 tem - - ple. *mf* Thou shalt call thy
 tem - - ple. *mf* Thou shalt call thy
 tem - - ple. *mf* Thou shalt call thy

Ped. * *mf*

shel - t'ring walls, Sal - va -
 shel - t'ring walls, Sal - va -
 Sal - va -
 shel - t'ring walls, Sal - va -

f *fz* *fz* *fz* *fz*

Ped. * *Ped.* * *Ped.* *

tion, of thy gates shall the name

tion, of thy gates shall the name

tion, of thy gates shall the name

tion, of thy gates shall the name

Ped. * fz fz

be Praise to God, praise

be Praise to God, praise

Praise to God, praise to God, praise to God,

be Praise . . to God, praise to God, praise to

fz

to God, praise . . to God! . . .

to God, praise . . to God! . . .

praise to God, praise to God!

God, praise to God, praise to God!

Ped. * fz

Allegro vivace. $\text{♩} = 80.$ *mf dolce.*

Ne - ver shall . . . thy

Allegro vivace. *Ob.* *mf dolce.* *vi.*

Ped. *

sun . . . be set - - ting,

mf dolce.

And ne - - ver thy moon with -

for the Lord is thy

for the Lord is thy

draw her - self,

For the Lord, for the Lord is thy

cresc.

The musical score is written for a vocal ensemble and piano accompaniment. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Allegro vivace' with a quarter note equal to 80 beats per minute. The dynamics range from mezzo-forte (mf) to forte (f). The score includes various musical notations such as slurs, pedaling marks, and crescendo/decrescendo hairpins. The lyrics are in English and describe a scene of divine presence and celestial imagery.

light e - ver - last - - ing, the Lord is thy

light e - ver - last - - ing, the Lord is thy

The Lord is thy light . . .

light ev - er - last - - ing, the Lord is thy

light e - ver - last - - ing, thy light! . . .

light e - ver - last - - ing, the Lord is thy light!

e - ver - last - - ing, the Lord is thy light!

light e - ver - last - - ing, the Lord is thy light!

mf dolce.

Ne - ver shall . . . thy sun . . . be set - - - ting, and

mf

The musical score is for Gade's Cantata, "Zion." It features four systems of vocal and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The vocal parts (Soprano, Alto, Tenor, and Bass) are written on staves with lyrics in English. The piano accompaniment is written on grand staves (treble and bass clef). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *f*, *fz*, *mf*, and *dolce*. The lyrics are: "light e - ver - last - - ing, the Lord is thy", "light e - ver - last - - ing, the Lord is thy", "The Lord is thy light . . .", "light ev - er - last - - ing, the Lord is thy", "light e - ver - last - - ing, thy light! . . .", "light e - ver - last - - ing, the Lord is thy light!", "e - ver - last - - ing, the Lord is thy light!", "light e - ver - last - - ing, the Lord is thy light!", "Ne - ver shall . . . thy sun . . . be set - - - ting, and".

Musical score for Gade's Cantata "Zion," featuring vocal and piano parts. The score is written in G major (one sharp) and 4/4 time. The vocal parts are in treble clef, and the piano accompaniment is in bass and treble clefs. The lyrics are in English.

First System:
 Vocal: *mf* Ne-ver shall . . . thy
 Vocal: *mf* Ne-ver shall thy sun . . . be set - - ting, and ne - -
 Vocal: ne - - - ver thy moon, thy moon with - draw . . . her-self; ne-ver
 Piano: Accompaniment for the first system.

Second System:
 Vocal: sun . . . be set - - ting, and ne - - - ver thy moon with-
 Vocal: - ver thy moon with - draw her - self; for the Lord,
 Vocal: shall . . . thy sun be setting, ne-ver shall . . . thy sun . . . be
 Piano: Accompaniment for the second system.

Third System:
 Vocal: draw her - self,
 Vocal: *cres.* for the Lord is thy light . . . e - ver - last - -
 Vocal: set - - - ting, for the Lord, for the
 Piano: Accompaniment for the third system.

Fourth System:
 Vocal: set - - - ting, for the Lord is thy light e - ver - last - -
 Piano: Accompaniment for the fourth system.

for the Lord is thy light e - ver - last - -

ing, . . . the Lord, the Lord is thy light e - ver - last - -

Lord . . . is thy light, is thy light e - ver - last - -

- ing, for the Lord is thy light e - ver - last - -

Ped. *

ing, the Lord is thy light e - ver - last - -

ing, the Lord is thy light e - ver - last - -

- ing, the Lord is thy light . . . e - ver - last - -

- ing, the Lord is thy light e - ver - last - -

fz fz

ing. Ne - ver shall, . . . ne - ver

ing, thy light e - ver - last - - ing.

ing, e - ver - last - -

ing, e - ver - last - - ing,

shall . . . thy sun . . . be set . . .

Ne-ver shall . . . thy sun be set . . .

ing. Ne-ver shall . . . thy sun be

for the Lord, for the Lord is thy light e - ver-

ing, thy sun . . . be set . . . ting,

ting, ne-ver shall thy sun . . . be set . . . ting,

set . . . ting, . . . be set . . . ting,

last ing, for the

for the Lord, . . . the Lord is thy light, . . .

the Lord is thy light, . . . the Lord is thy

the Lord is thy light, . . . thy . .

Lord . . . is thy light, . . . thy

The musical score is written for voice and piano. It features a key signature of three sharps (F#, C#, G#) and a common time signature (C). The score is divided into three systems, each with four staves. The first system contains the first four staves of music, the second system contains the next four staves, and the third system contains the final four staves. The lyrics are written below the vocal staves. The piano accompaniment is written on the bottom two staves of each system. The score includes various musical notations such as notes, rests, beams, and dynamic markings like *f* (forte) and *sf* (sforzando). The lyrics are in English and describe the setting of the sun and the Lord's light.

is thy light . . . e - ver - last - . . .

light . . . e - ver - last - ing,

light
1st BASS. . . e - ver - last - ing,

light
2nd BASS. . . e - ver - last - . . . ing, the

light . . . e - ver - last - . . . ing, e - ver -

cres.

ing, the Lord, . . . the Lord, the

for the Lord is thy light, the Lord is thy light . .

the Lord is thy light, is thy light e - ver - last - ing, the Lord . .

Lord, the Lord is thy light, is thy light e - ver - last - ing, for the

. . last . . . ing, thy light e - ver - last - ing, for the

f

Lord is thy light, . . . thy light . . . e-ver -
 e-ver - last - - ing, thy light, . . . thy
 is thy light e-ver - last - ing, thy light . . . e-ver -
 Lord is thy light, . . . is thy light, . . . e-ver -
 last - - - ing, the Lord is thy
 light e-ver - last - - ing, the Lord is thy
 last - - - ing, the Lord is thy
 - last - - - ing, the Lord is thy
 light e-ver - last - - ing, e-ver - last
 light e-ver - last - - ing, e-ver - last
 light e-ver - last - - ing, e-ver - last
 light e-ver - last - - ing, e-ver - last
 light e-ver - last - - ing, ever - last
 8va.
 Ped. * Ped. * Ped.

E *Poco meno allegro.*

ing! ing! ing! Ne - ver shall thy

f Tromboni. *dim.* *p* *mf* Ped. *

sun be set - ting, and ne - ver thy moon withdraw her -

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

for the Lord, for the Lord is thy self; for the Lord, for the Lord is thy

Ped. * Ped. *

light, thy light e - ver - last - - ing, the Lord *ff*

light, thy light e - ver - last - - ing, the Lord *ff*

light, . . thy light e - ver - last - - ing, the Lord *ff*

light, . . thy light e - ver - last - - ing, the Lord *ff*

fz fz fz fz

is thy light e - ver - last - - - -

is thy light e - ver - last - - - -

is thy light e - ver - last - - - -

is thy light e - ver - last - - - -

fz ff

Ped. *

ing.

ing.

ing.

ing.

Ped. *

M Gade, Niels Wilhelm
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